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CATALOGUE

OF

THE VERY CELEBRATED COLLECTION

OF

PICTURES,

OF

JEREMIAH HARMAN, Esq.,

Deceased,

AND REMOVED FROM HIGHAM HOUSE, WOODFORD;

WHICH

(By Order of the Executors)

Will be Sold by Auction, by

MESSRS. CHRISTIE AND MANSON,

AT THEIR GREAT ROOM,

8, KING STREET, ST. JAMES'S SQUARE,

On FRIDAY, MAY the 17th, 1844,

AND FOLLOWING DAY,

At One o'Clock precisely.

May be publicly viewed two days preceding, at Messrs. CHRISTIE and MANSON's, 8, King Street, St. James's Square.

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than One Shilling; above Five Pounds Five Shillings; and so on in proportion.

III. The Purchasers to give in their Names and Place of Abode, and to pay down Five Shillings in the Pound, in part of payment, or the whole of the Purchase-Money, *if required;* in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

IV. The Lots to be taken away, with all faults and errors of description, at the Buyer's expense and risk, within One Day from the Sale; Messrs. Christie and Manson not considering themselves answerable for the correct description or authenticity of any Lot.

V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no Lot can on any account be removed during the time of Sale; and the money must absolutely be paid on the delivery.

VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale, shall be made good by the Defaulter at this Sale.

NOTICE.

In presenting this Catalogue to the Public, all observations upon the merits of the Pictures have been purposely avoided, the quality of the individual works, and the celebrity of the Collection, rendering any encomium superfluous. Quotations from *Smith's Catalogue Raisonnée*, and such description of subjects as would identify the Pictures, have been simply adopted.

First Day's Sale.

CATALOGUE.

On FRIDAY, MAY the 17th, 1844,

AT ONE O'CLOCK PRECISELY.

BASSANO.

1 The ADORATION of the SHEPHERDS.

BURTON.

2 A pair of VIEWS of SHOREHAM and BRIGHTON.

CORREGGIO.

3 An ANGEL'S HEAD.

HOLBEIN.

4 PORTRAIT of a GENTLEMAN and LADY, in a landscape—small.

TITIAN.

5 A small PORTRAIT of a VENETIAN SENATOR.

CARRACCI.

6 An ANGEL kneeling in adoration over the dead body of OUR SAVIOUR.

AFTER TENIERS.

7 DUTCH PROVERBS—*copy from a celebrated Picture at Belvoir Castle.*

CORREGGIO.

8 ECCE HOMO.

GUERCINO.

9 ST. PETRONILLA; *from Mr. Irvine's Collection.*

CANALETTI.

10 A PALACE on the GRAND CANAL.

CANALETTI.

11 The CHURCH of S. THERESA.

S. DEL PIOMBO.

12 PORTRAIT of MICHAEL AGNOLO.

WATTEAU.

13 A FÊTE CHAMPÊTRE—a composition of six figures.

WATTEAU.

14 A MASQUERADE SCENE—a composition of five figures.

G. ROMANO.

15 The RAPE of the SABINES; *from the Orleans Collection.*

G. ROMANO.

16 The CONTINENCE of SCIPIO; *from the Orleans Collection.*

WEENIX.

17 A DEAD HARE and PARTRIDGES, with sporting implements in a landscape—upright.

GUERCINO.

18 The VIRGIN supporting the sleeping INFANT, and listening to an Angel who is playing the Violin; ruins and buildings in the distance—circular; *from the Lancellotti Palace, Rome.*

ANDREA VEROCCHIO.

19 The VIRGIN in a blue and red dress supporting the INFANT, who stands upon a balustrade covered with a drapery; an ancient castle on a rock is seen through a window.

VAN DER HELST.

20 His own PORTRAIT—*painted in the golden manner of Rembrandt; from M. de Calonne's*

VAN DYCK.

21 His own PORTRAIT—the engraved head.

REMBRANDT.

22 The ENTRY of GODFREY DE BOUILLON into JERUSALEM —arched top.

REMBRANDT.

23 PORTRAIT of a JEWISH RABBI, seated—a cloak thrown round him, and a velvet cap on his head; *formerly the Duke of Argyle's.*

RUBENS.

24 HEAD of a YOUNG WOMAN, her hair gathered towards the back of her head.

WYNANTS.

25 A VIEW over an EXTENSIVE COUNTRY, intersected by a river, with figures in conversation on a road, an old oak, partly decayed, surrounded by thistles, in the foreground.

VAN DYCK.

26 PORTRAIT of a GENTLEMAN, when about thirty-five years of age, with the face turned three-quarters from the spectator, having short dark hair, mustachios, and a small tuft of beard; he is dressed in a black vest, a cloak, and a plain stiff frill. *This is one of the artist's Flemish productions.—Smith's Catalogue.*

VAN DER NEER.

27 A RIVER SCENE in GUELDERLAND—daylight: on a rising ground is a group of cows, and on the opposite bank a village and lofty hill rising on the right.

VAN DYCK.

28 PORTRAIT of ANN CARR, Countess of Bedford: her countenance is represented in nearly a front view, with two locks of hair falling on her neck, and dressed in red silk of varied hues, and a light brown scarf, leaving the bosom exposed.—*Smith's Catalogue.*

CORREGGIO.

29 The VIRGIN, in a red dress with blue drapery, the INFANT seated on her lap.

CUYP.

30 A GROUP of four COWS, two of them standing two of them lying down; *a clear and beautiful distance.*

MURILLO.

31 The GOOD SHEPHERD; *a small finished study of Sir Simon Clarke's celebrated picture now in the collection of the Baroness de Rothschild.*

ALBANO.

32 ST. JOHN baptizing CHRIST in JORDAN, attended by angels, the Deity, with a glory of angels, above; *formerly Prince de Conti's.*

G. DOW.

33 PORTRAIT of the FATHER of the PAINTER, with grey hair and a beard, in a black velvet cap—oval; *from Paignon Dejonval's, and Count Morel de Vindé's Collections.*

G. DOW.

34 His own PORTRAIT: he is seated in a chair and holds a pipe in his left hand; he has flowing hair and a rich velvet cap upon his head—the companion—oval; *from the same collections.*

CARAVAGGIO.

35 A young ROMAN GIRL tasting GRAPES, before a sculptured parapet on which other fruits are displayed; behind her are an old woman with a flask and a peasant boy with a basket.

RUBENS.

36 The VIRGIN and CHILD, enthroned, with a group of Saints at the foot of the pedestal; *the original sketch for the altar-piece in the church of the Augustines at Antwerp.*

WILLIAM V. DE VELDE.

37 The MORNING GUN; a calm, with a ship of war on the left, represented in a fore-shortened position, with her stern to the spectator, and all her sails up: a boat full of passengers is quitting her, and two small boats lie along side of her: the sails of the principal vessel are brilliantly lighted by the morning sun —*Smith's Catalogue, No.* 133.

RUBENS.

38 The ELEVATION of the CROSS, the original design for the altarpiece of the church of St. Walburge, at Antwerp. *This was the first public work of the master after his return from Italy.*

JOHN AND ANDREW BOTH.

39 PEASANTS WATERING their CATTLE at a FOUNTAIN. The view is composed, on the left, of an excavated rock, with a fountain for cattle, at which two men have halted, with their mules, laden with casks and other goods, and with these is a horse, the rider of which has dismounted; more towards the front is a pilgrim reposing: the opposite side of the picture exhibits a lake, encompassed by high banks, on which stand two thin trees, and from thence the eye looks over a hilly country obscured by the hazy dews of the evening.—*Smith's Catalogue, No.* 80.

WEENIX.

40 A DEAD COCK, and other birds, lying at the foot of a pedestal, on which is a group of grapes, peaches, and other fruit; in the background is a chateau and sculpture, lighted by an evening sun; *from the Holdernesse Collection.*

VAN DYCK.

41 PORTRAIT of HENRY RICH, Earl of Holland, when about fifty-three years of age The face is seen in a three-quarter

view, with dark bushy hair, mustachios, and pointed beard; he wears a cuirass, over a vest, with white satin open sleeves, embroidered; a broad lace frill, covering the shoulders; and a medal, appended to a blue ribbon—*painted in an oval.—Smith's Catalogue.*

LUDOLPH BACKHUYZEN.

42 A View from the Shore, looking out to sea, while under the influence of a strong breeze, accompanied with squalls of rain. The foreground of this beautiful picture is composed of a line of beach, upon an eminence of which stands a gentleman, with his back to the spectator, having a cane in one hand, and holding on his hat with the other; in front of him is a sailor, who, by his attitude, appears to be speaking to him; and a little way from them sits a woman, with a basket by her side. Their attention is evidently directed to two fishing vessels, one of which has run on shore, and three of the crew are in the water, by her side; the other is beating about in the surf—*painted in the artist's most exquisite manner. Engraved, No.* 28, *in the Choiseul Gallery Collection of the Duc de Choiseul, and Collections of M. Lambert and M. Le Brun.—Smith's Catalogue, No.* 405.

TENIERS.

43 A Flemish Village, with an observatory and a round tower, three figures in conversation in the foreground.

S. ROSA.

45 A View in the Appenines, amidst beautiful mountainous scenery; a group of figures in conversation, with a beggar on a road, having just crossed a ferry, where a boat is bringing other travellers over the river; on the high ground is a castle, illuminated by a brilliant sunshine; and in the foreground are magnificent groups of broken trees.

KARL DU JARDIN.

46 La QUENOUILLE a FILER. In a sunny landscape a white horse, an ox, and three sheep, are grazing near a fold, composed of rushes; a woman, with a distaff, is seated on a sloping ground; a precipitous rock rises in the distance.

WOUVERMANS.

47 FIGURES UNLOADING MERCHANDIZE from a Waggon and Sledge, for the purpose of embarking it in a barge which lies at the water's edge; in the stream a boy is enticing a dog; and a tower is seen in the background.

JACOB RUYSDAEL.

48 LES PETITS CANARDS: a sequestered woody scene, with a stream of water in front, in which are two ducks and four ducklings; a rough pathway passes over a gentle hill on the left, at the side of which is an elder bush; the trees exhibit a diversity of foliage, and the ground and water are varied with bushes and aquatic weeds; *this is a production of the rarest excellence and beauty. Collections of MM. Lempereur, Gros, Godefroy, and Madame Baudeville. — Smith's Catalogue, No.*27.

TENIERS.

49 A PARTY of GYPSIES assembled in a Cavern; the group in the foreground are washing linen in a pool, and telling a peasant's fortune: through the opening of the cavern a beautiful distant landscape is seen, with travellers on a road; in the dark recess of the cavern an old woman is cooking.

BERGHEM.

50 A HALT of CAVALIERS at a BLAKSMITH'S SHOP, which is formed in a rock; the blacksmith is shoeing a grey horse, by the side of which a cavalier is standing; two girls, with distaffs, are seated on a bank near them; travellers are proceeding on their journey, over a rocky road, towards the distant town.

LUDOVICO CARRACCI.

51 The VIRGIN seated, holding a book, with the Infant on her knee, before whom St. Francis is kneeling; St. Ambrose, with St. Peter and St. John, and an angel in the foreground; *from Sir William Hamilton's, and Colonel Greville's Collections.*

RUBENS.

52 The ASCENSION of the VIRGIN: *a chalk drawing for the high altar of Antwerp Cathedral.*

CLAUDE.

53 The EMBARKATION of the QUEEN OF SHEBA, with rich architecture and figures in the foreground.

WILSON.

54 VIEW of ROME, from the Ponte Molle.

R. REINAGLE.

55 DOVER HARBOUR, with vessels in a breeze.

EASTLAKE, R.A.

56 BYRON'S DREAM; *the celebrated engraved picture.*

EASTLAKE, R.A.

57 A ROMAN PEASANT, with his wife and child.

End of First Day's Sale.

Second Day's Sale.

On SATURDAY, MAY the 18th, 1844,

AT ONE O'CLOCK PRECISELY.

RICCI.

58 An Italian Landscape.

HOLBEIN.

59 Portrait of a Divine, with a pink in his hand.

CORREGGIO.

60 Head of an Angel—a fresco in bright colours.

HELLART.

61 La Vierge au berceau.

CAMPIDOGLIO.

62 A Fruit Piece.

CANALETTI.

63 A View on the Grand Canal, with the Doge's gondola on a gala day.

CANALETTI.

64 The Church of S. Theresa, and with gondolas.

TITIAN.

65 A Boy leaning on a bank fondling a Pigeon.

LUCAS VAN LEYDEN.

66 The Virgin with the Infant in her arms, counting her beads.

G. ROMANO.

67 The Battle between the Romans and Sabines; *from the Orleans Collection.*

G. ROMANO.

68 The Seige of Carthage; *from the same.*

P. VERONESE.

69 The Wise Men's Offering.

ALBERT DURER.

70 The Bagpiper, the subject etched by the master.

HOWARD, R.A.

71 An Illustration of the beautiful allegory relating to Queen Elizabeth and Mary Queen of Scots, from Midsummer Night's Dream.

GUIDO.

72 The Magdalen in adoration.

GERARD DOW.

73 A Dentist drawing the tooth of a Woman, at a window by the side of which a green drapery is suspended.

JAN MIEL.

74 Italian Peasants playing cards near a fountain.

VAN DYCK.

75 Portait of Joanna de Blois.

VAN DYCK.

6 Portrait of Charles the First.

SCHEDONE.

77 La Vierge au Biscotin: the Virgin, with the Infant in her arms is steeping some cake in a glass of wine.

GUIDO.

78 Head of the Infant Christ: he embraces St. John, who is in the act of adoration.

SNYDERS.

79 A Cat, with dead birds, grapes and peaches.

DE HEEM.

80 A Festoon of Fruits suspended by blue ribbons.

RONDANI.

81 Portrait of a Gentleman, with a white dress and fur collar, and white cap and feather on his head, holding a palm branch in his hand. A complimentary verse is inscribed on a wall, near which, through an open window, a landscape is seen.

SCHALKEN.

82 An Old Woman in a fur cloak, with a black bonnet; *a daylight subject in the manner of Gerard Dow.*

REMBRANDT.

83 The High Priest in the Holy of Holies: he is standing with a book in his hand before a table on which is a rich vase, a crosier leaning against it.

S. ROSA.

84 A rocky Creek on the Coast of Calabria; a group of three figures in conversation, and two others pushing off a boat to join them.

TITIAN.

85 Philip II. in a black dress, trimmed with white fur, his hand resting on a table, covered with crimson velvet.

VAN DYCK.

86 Portrait of Frances Stuart, Countess of Portland, when about twenty-six years of age, seen in a three-quarter view; dressed in a dark silk, and a light brown mantle on the shoulders, with the bodice richly decked with pearls; the right hand is placed in front, and the left holds a bunch of red roses.—*Smith's Catalogue, No.* 135.

C. DOLCE.

87 The Magdalen contemplating the Cross which she holds in her hand: she is enveloped in a red and blue drapery; *a most lovely and devotional character pervades the countenance.*

PERINO DEL VAGA.

88 The Raising of Lazarus, from the Massimi Chapel, in the Church of the Trinità di Monte.

GASPAR POUSSIN.

89 A LANDSCAPE, with classical figures in the foreground, overtaken by a storm.

GUIDO.

90 The INFANT CHRIST sleeping; *a finished study.*

TERBURG.

91 Two FIGURES seated at a table in conversation, a boy with a flask, in attendance, in the background.

REMBRANDT.

92 CHRIST EXPOSED to the MULTITUDE, the subject of the celebrated etching known as "the great Ecce Homo."

VAN DYCK.

93 The DEATH of ADONIS, over whom Venus is mourning.

CUYP.

1010 94 A VIEW of DORT, from the river, taken under the walls, with a lofty building and a tower in the centre, illumined by a brilliant evening sun, a boat dropping down the stream, and other vessels lying at the quay.

VAN DYCK.

95 PORTRAIT of HENRIETTA MARIA, representing her seated, resting the right arm on a table and the left hand (holding a bunch of roses) placed on her lap. Her face is seen in a three-quarter view, and her dark hair falls in clustering ringlets on her shoulder. The dress is composed of a blue silk robe, with full sleeves; a gold chain, to which is appended a large pearl, adorns the neck. This portrait corresponds with one mentioned by

Walpole, and alluded to in a letter written by Charles I. to Colonel Whalley, at the time he secretly withdrew himself from Whitehall, in which he says, "There are three pictures, which are not mine, that I desire you to restore—my wife's picture, in blue satin, sitting in a chair, you must send to Mrs. Kirk." This lady was then one of the Queen's dressers.—*Smith's Catalogue*, No. 130.

V. DER NEER.

96 A Dutch River Scene—moonlight, with two men in a boat, and other figures in conversation near some fallen timber; a village and church in the distance.

GEORGIONE.

97 Gonsalvo de Ferrand, le Grand Capitaine: the knight is seen in profile, on horseback, in rich armour.

VAN DER HEYDEN AND ADRIAN VAN DE VELDE.

98 A View in Amsterdam: at the door of a butcher's an ox is tied, and a dog lying down asleep; across the canal, in the distance, figures are walking under the shadow of a row of trees.

GAROFALO.

99 The Virgin and Child, with a choir of angels in the clouds; St. Francis and St. Dominic kneeling beneath a rocky bay, on which is a town.

ADRIAN VAN OSTADE.

100 Le Menage Hollandais: the interior of a cottage, with a peasant family, who appear to have just finished their frugal repast; the father of the family is still seated at a table, upon which he leans, and is looking affectionately towards the mother,

who is amusing a child with a pepper-box: this scene attracts the attention of a young man, standing near them with a pipe in his hand. In the opposite side of the room are a girl playing with a dog, and a boy leaning on the sill of a large window, looking at her; an old cradle, a flax-winder, and a great variety of household objects are distributed throughout the room. Signed and dated 1661. *Collections of MM. Wassenaar, Praslin, Duruey, and Montaleau. It is impossible to speak too highly of this gem; in luminous effect, and brilliancy of colour and finish, it has never been surpassed. Engraved by Le Bas when in the Praslin Gallery, under the title of "Le Menage Hollandais." Mr. Tresham has introduced a print from it (engraved by Bond) in his British Gallery, and Mr. Forster has one (engraved by J. Fittler) in his Collection of Engravings.—Smith's Catalogue, No.* 104.

ANNIBALE CARRACCI.

101 CHRIST in CONVERSATION with the WOMAN of SAMARIA, the disciples in the background, and the city seen in the distance; *formerly Lord Cawdor's.*

P. POTTER, 1652.

102 A VIEW near HAERLEM, among the Sand-hills; a carriage followed by a page is passing along a road towards an inn shadowed by a rich group of trees, under which two cows and some sheep are reposing by the roadside; beyond is a sandy bank upon which a sultry sun is pouring its rays—upright; *engraved in the Poullain Gallery, previous to which it was in the collection of M. Randon de Boisset.*

GABRIEL METZU.

103 The TABBY CAT. A young woman, dressed in a scarlet jacket, blue skirt, and a white apron, standing at a table cleaning fish. A little retired, on the opposite side, is seated an elderly female, with a book lying open on her lap, during the perusal of which sleep has overcome her and her spectacles are nearly

falling from her relaxing fingers: close to the front is a fine tabby cat, creeping with wily caution to a dish, containing three haddocks; various other objects contribute to the picturesque. effect of this highly studied and beautiful production.—*Smith's Catalogue,* No. 105.

ANNIBALE CARRACCI.

104 The STONING of ST. STEPHEN, under the walls of Jerusalem; the Saint is kneeling, surrounded by his murderers, whom Saul, seated in front, is encouraging; the Deity appears in glory above to welcome the Martyr; *from the Orleans Gallery.*

VAN DYCK.

105 PORTRAIT, styled the DUKE of HAMILTON: he appears to have been about 45 years of age, of a dark complexion, and is represented in a three-quarter view, with long thick black hair, a tuft of beard, and mustachios: he is dressed in a white satin vest, with open sleeves, a broad rich lace frill covering the shoulders; a sword belt embroidered with gold crosses the body, and is held by the fingers of the right hand; *engraved by Heath.—Smith's Catalogue,* No. 195.

WILLIAM V. DE VELDE.

106 A STORM and SHIPWRECK. The awful occurrence is represented as passing on a rocky and dangerous coast, against which the tempestuous ocean rolls with fearful violence; the sky is overcast and surcharged with rain, and the prevailing gloom is only relieved by faint bursts of light, and the white foam of the fretful billows. The scene exhibits on the right, some high craggy rocks, against which the sea breaks with tremendous violence, threatening destruction to an approaching vessel: a second ship, in imminent danger, is seen in the distance; *Collection of M. Proley.—Smith's Catalogue,* No. 327.

DAVID TENIERS.

107 The Bowl Players. The view represents a hilly landscape with four cottages; close to the front are four peasants playing at bowls, one of whom, on the right, stripped to his shirt, is about to throw the ball; a second, wearing a red cap, stands midway between the player and the mark; and a third in a blue jacket and white hat, sits on a bank watching the game.—*Smith's Catalogue,* No. 319.

RUBENS.

108 A Landscape, exhibiting a wild and sequestered scene, composed of a bold broken hill, occupying a large portion of the view; its sides and summit are covered with bushes and lofty trees, and its base encompassed by a stream overrun with bulrushes and other aquatic plants. On a bank, in the left and front of the picture, are two women, one of whom has a can on her head and a basket under her arm; the other, wearing a scarlet skirt, is getting up water in a pail; behind them are three cows, one of which is rubbing its head against a tree; the view on this side is bounded by a thick grove of trees. *Engraved by Bolswert. This very admirable production is of the highest quality and excellence; grand and powerful in its effect, and beautiful in the termination of its detail. Imported from Holland by Mr. Emmerson in* 1818.—*Smith's Catalogue,* No. 322.

JAN STEEN.

109 Peasants regaling at a Guinguette. The view exhibits, on the right, a large house, of a picturesque appearance, in front of which are assembled a number of villagers, and among them are a couple dancing, to the music of a bagpipe, played by a man mounted on an elevation, near whom are a woman and child, and a jovial fellow, while the hostess stands at the half door looking on; towards the front are a citizen, seated at a table, taking his glass, and a man and woman in chat with

the host; on the opposite side is a merry fellow, catching hold of a female by the apron, while another appears to be coaxing her to dance, and a third is seated composedly on a log of wood, enjoying his pipe and jug. Several other figures, and various accessories, contribute to complete the composition. 2 ft. 2½ in., by 2 ft. ½ in. *This is a brilliantly coloured and beautiful example of the master, painted in the style of Teniers, with the addition of that natural humour and variety of character peculiar alone to Jan Steen. Collection of Dijonval. Purchased, with many other fine pictures, by Mr. Emmerson, in* 1821.—*Smith's Catalogue, No.* 43.

WILLIAM V. DE VELDE.

110 Le Coup de Canon, a sea view during a brisk gale. The principal object is a handsome yacht, with her stern to the spectator, sailing on a tack, under main and jib sails, and having a little boat following in her wake. At some distance off are a merchant ship and a man of war, beyond which are seen many other vessels; *a clear and admirable production. Collection of the Count de Merle.—Smith's Catalogue, No.* 21.

SEBASTIAN DEL PIOMBO.

111 Portrait of a noble Venetian Lady, seated at a table, with a feather in her hand; she is richly adorned with jewels. The apartment is lighted by a window, through which is seen a mountainous Italian landscape, with a river.

TENIERS.

112 Le Bonnet Vert. The interior of a cabaret, with a group of three figures in front, the nearest of which is an old man seated on the right, in the act of lighting his pipe with a match: a green bonnet hangs on the back of his chair, and a large stone jug stands on the ground by his side. Further, and in the middle, is a young man leaning back in his chair puffing

the smoke from his mouth and looking towards a little window at which a man is peeping. The third figure is seen between the two othres enjoying his pipe. Part of an old tub serves this group for a table. Four other boors are near the chimney at the end of the room. *This is a delightful example of the master. Formerly in the cabinet of M. Van der Lys; engraved in the Tresham Gallery.—Smith's Catalogue, p.* 388.

SIR JOSHUA REYNOLDS.

113 The AGE of INNOCENCE.

M. HOBBEMA.

114 PEASANTS passing a FORD. This rural scene exhibits a richly wooded country, divided on the right by a high road leading to some cottages embosomed in trees, in the middle distance. A fine clump of elms, and a pendant birch, stand at the extremity of the foreground, near a road, on which is a man standing in conversation with a woman, who is seated on the trunk of a tree. On the opposite side may be remarked, a man and a woman wading through a stream. The delightful alternate of sunshine and shade give enchanting variety to the vernal freshness of the vegetation, and enhance the illusion of the picture. Signed and dated 1662. *Collections of Sir Geo. Younge, Bart., and John Dent, Esq.—Smith's Catalogue,* No. 118.

CLAUDE.

115 ÆNEAS, with his Father and Son, visiting HELENUS, at Delos. This interview between these distinguished individuals of antiquity is represented as passing on a terrace in front of the portal of a noble palace, on the left of the picture; three of them stand in a group, and Helenus, having his back to the spectator, points to some distant object; from hence the view, in a direct line encounters a magnificent temple, dedicated to Apollo: adjacent to this building is a fort, with towers, situate on the bank of a

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seaport, the entrance to which is marked by a beacon, and commanded hy a round tower; several vessels are in the harbour: on this side and front is a bridge, composed of a single arch, over which a woman, with a basket on her head, and leading a child by the hand, is passing; *this admirable picture was painted for M. de Passy le Gout. From the Collections of the Countess de Verrue, Viscount Montpertius, M. Blondel de Gagny, and Henry Hope, Esq.—No.* 179, *in the Liber Veritatis.—Smith's Catalogue, No.* 179.

FINIS.